サスペリア

Color Film ■ Italian Film ■ Provided by Toho Towa

サスペリア
Suspiria

TOWA

Explanation

Unimaginable terror and shock have now spread across the entire world! This unprecedented shock, this nameless horror, leaves you speechless and you can only stand there frozen.

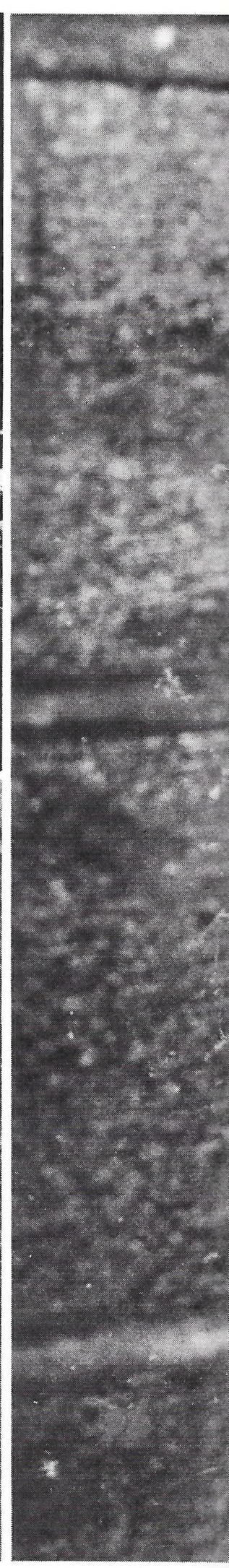
It has already become one of the biggest shock films of 1977 in Italy. It was an unprecedented hit and is now sweeping the world. The Suspiria whirlwind has arrived in Japan.

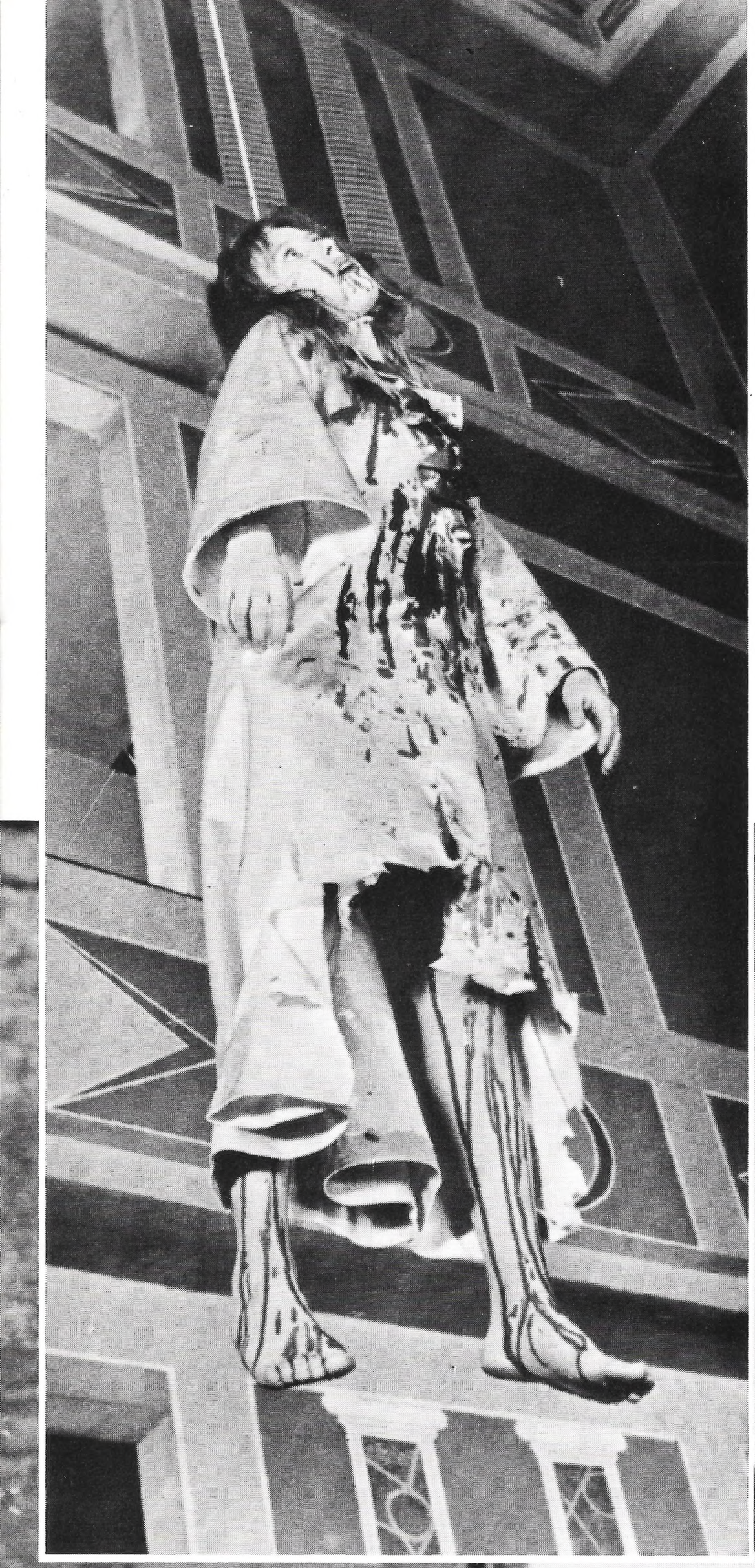
The film's original title, "SUSPIRIA," comes from the Latin word "SOSPIRI," meaning "thrilling," and is symbolized by the mysterious human groans that permeate the film from beginning to end.

A beautiful young ballerina from America boards at a famous German ballet school, where a series of horrific and terrifying incidents occur one after another. Dragged along by this unfathomable horror and shock, Italian audiences jumped out of their seats every five minutes. This was likely due to the sheer shock effect, far surpassing that of any previous occult or horror film.

From the opening scene, in which the heroine Susie lands at an airport in the middle of the night, to the final scene, in which she plunges into a life-threatening situation, the film's 99 minutes are a riot of anxiety, bizarreness, horror, terror, blood, and mysterious shock. The film's cinematic techniques present a unique cocktail of eccentric images and sound, exhausting every conceivable technique to overwhelm the viewer. The screen composition, color effects, and the astonishing explosion of circumstantial sound are on a completely different level from psychedelia. The astonishing expansion of color and sound reveals every aspect of the Suspiria psyche, creating a whole new world of horror.

This film made director Dario Argento famous worldwide, and he's only 34 years old, a rising star. His ingenious structure and unexpected direction have already earned him acclaim as the Italian Hitchcock. The music, which plays a vital role in the film, was composed by the popular Italian progressive rock group Goblin. A year's worth of copies of this soundtrack record sold out in just one week in Italy, setting a new record in film music history. Depicting the anxieties and fears of modern man through images and





music, the film has even been called a "film for the ears." Luciano Toboli's cinematography paints the real world in primary colors, transporting us to a completely different dimension.

The lead role is played by American actress Jessica Harper, who was selected from an open audition of over 500 people. A former ballerina and a promising newcomer who had previously performed on Broadway, the film is also attracting attention for featuring two of America's most renowned actresses, one from America and the other from Italy. Joan Bennett, known for her roles in "Father of the Bride," and Alida Valli, known for her roles in "The Cassandra Crossing," are still going strong. Also making a special appearance is Udo Kier, the popular young star from "Story of O."

The film has already become a huge hit in Rome, beating out "Midway" and "Cassandra Crossing" after just 10 days of release, with many people fainting.

With a production budget of 2 billion lire, the highest in the history of Italian cinema, this is the greatest horror film of the century, which plunged all of Europe into a state of panic with panic and shock that went beyond the occult.

<Running time: 1 hour 39 minutes>

From the opening scene, in which a young American girl finally manages to hail a taxi that won't stop on a stormy night, feeling as if she's had a bucket of water poured over her head, you find yourself completely immersed in the eerie world of “Suspiria's” sound and images, feeling exactly like the soaked heroine. The atmosphere is indescribable. What on earth is going to happen? What does this ear-splitting, bizarre mix of sounds mean? There's no time to think about it; you feel as if you're being pulled deeper and deeper into a bottomless swamp.

Even if you think you have a good grasp of horror movie techniques, this film will leave you speechless. It sends shivers down your spine, as if the screen is about to break out of the two-dimensional frame, stomp around behind you, and pounce on you.

Even if you try to run away, the shocking camera angles will hold your gaze and not let go. A flood of light and shadow and brilliant colors. Visually, it is truly beautiful. But then there's the merciless blade of the jackknife plunging deep into the beautiful woman's chest, the constant stream of blood and screams, and the bloodied corpse hanging limp in the air. Even if you try not to look, there's just this. You just can't take your eyes off it. It's as if you're possessed by the devil... as if you've taken a hallucinogen and are spinning around in a universe of the bizarre and fantastical...

And just as the word "Suspiria" suggests, the terrifying soundtrack created by the avant-garde rock group Goblin is so eerie, sticky, and clingy that it makes you feel like you're hearing the moans of the dead in hell, so we recommend that anyone with weak eardrums or a weak heart brace themselves beforehand.

Well, don't get too nervous about it. Just get yourself in the mood to watch the movie.

In any case, director Dario Argento, who had been virtually unknown until now, has succeeded in adding a whole new dimension to the horror of horror films with this one film.

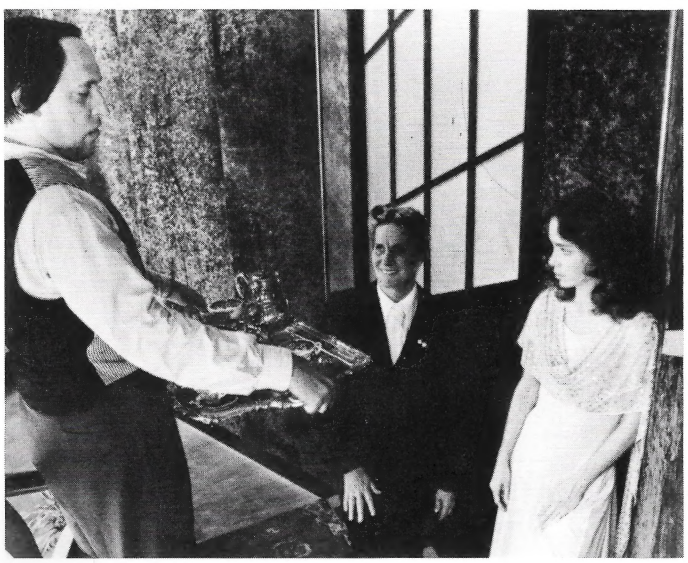
Suspense films slowly torment the human nerves, concentrating them at one point and preparing a climax at the point where they become abnormally sensitive. Suspense films can even be found in the midst of a sweet love romance. Thriller films are realistic horrors that lurk in the places closest to real life. There are no absurd thrillers. Horror films, however, contain all the unpredictable terrors that come without warning. The more unexpected you are, the more terrifying it is. It is a primal fear that you feel in your skin.

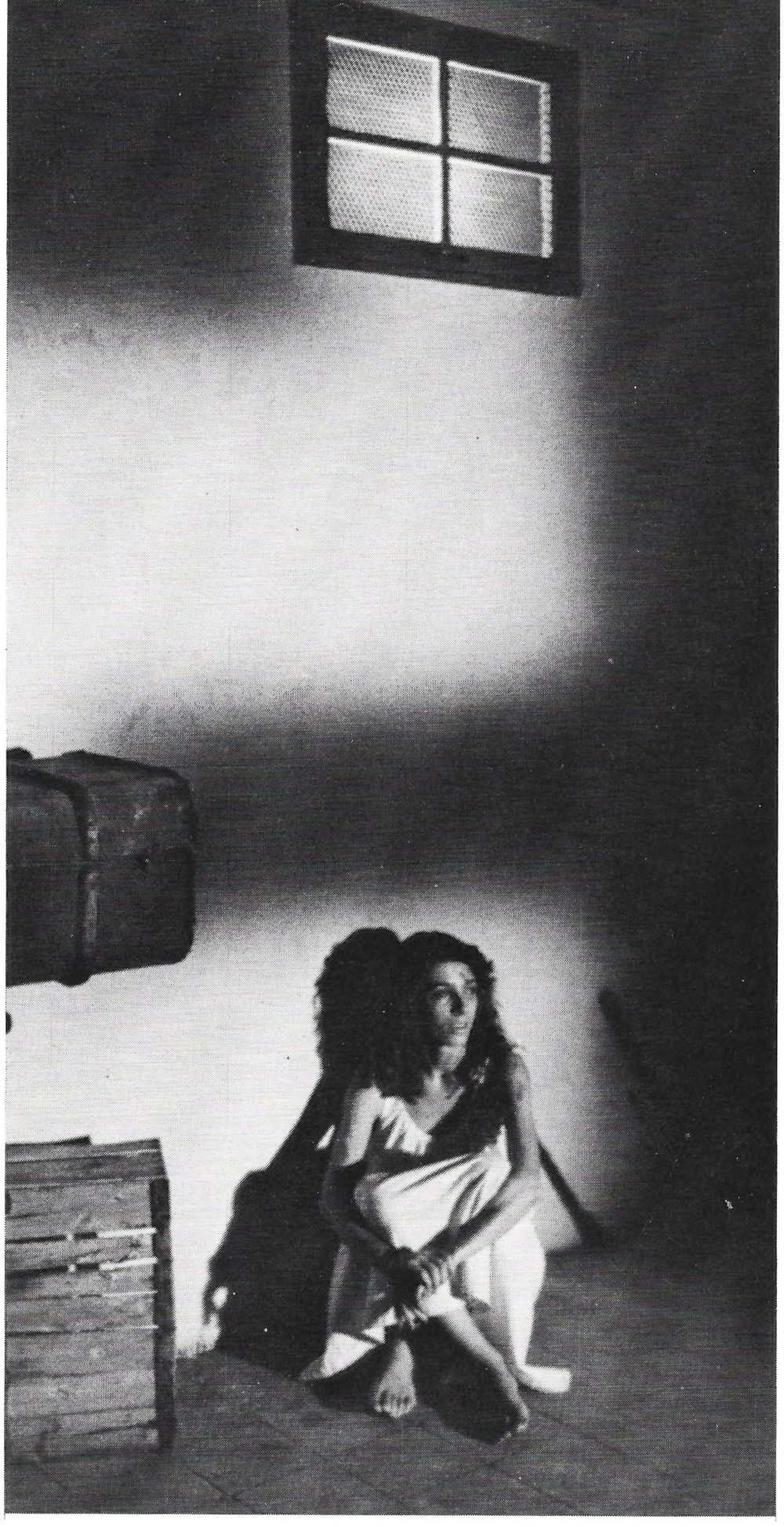
It's been a long time since humans conquered fire, learned to stand and walk on two legs, and built civilization, but we still have a "physiological" sense of fear. This is what makes horror movies so appealing.

Director Argento is said to be the Italian Hitchcock, but he uses a technique of expression that is on a whole different level from the horror of Hitchcock's "Psycho." It is created through a brilliant teamwork of images, surround sound, and color. It is a film to be seen with the ears, truly worthy of the crawling movies of the 1970s. There is no way to prevent the fear that approaches you from behind. Armed with the secret weapon of ultra-modern mechanisms, horror films come back to life and attack.

"Suspiria" is an attack from behind

——— Film critic **Fuyuko Hayashi**





Story

That night, a torrential rain accompanied by deafening thunder poured down on an old German town. Susie, a beautiful young girl aspiring to become a ballerina, had traveled all the way from New York to attend one of Europe's most prestigious ballet schools. Finally catching a taxi at the airport, she sped through the eerily quiet city at night. Feeling a premonition that something terrible was about to happen, Susie arrived at the ballet school, a gaudy, ostentatious red building that seemed to poke its tongue out into the darkness. At the building's front entrance, a young student, Pat, was mysteriously screaming in fear, as if being chased by someone. With her face twisted in fear, Pat returned to her apartment through the thunderstorm, completely soaked. Seeing this strange scene, Susie immediately ran to the front door and asked someone to open it, but for some reason, she was coldly refused. Susie was at a loss and had no choice but to find a hotel in town where she spent her first night...

A few hours later, when Pat arrived at her apartment, something strange happened to her. As she entered her room, she heard the groaning of an otherworldly human being. Immediately afterwards, a giant arm suddenly appeared from the darkness outside her window and tightened its grip around her, stabbing her repeatedly in the chest and stomach with a knife. A young woman, a friend of Pat's, who had heard Pat's screams and run to her side, was also caught in the unfortunate, tragic death, covered in fresh blood. The bizarre deaths of two women occurred in an instant.

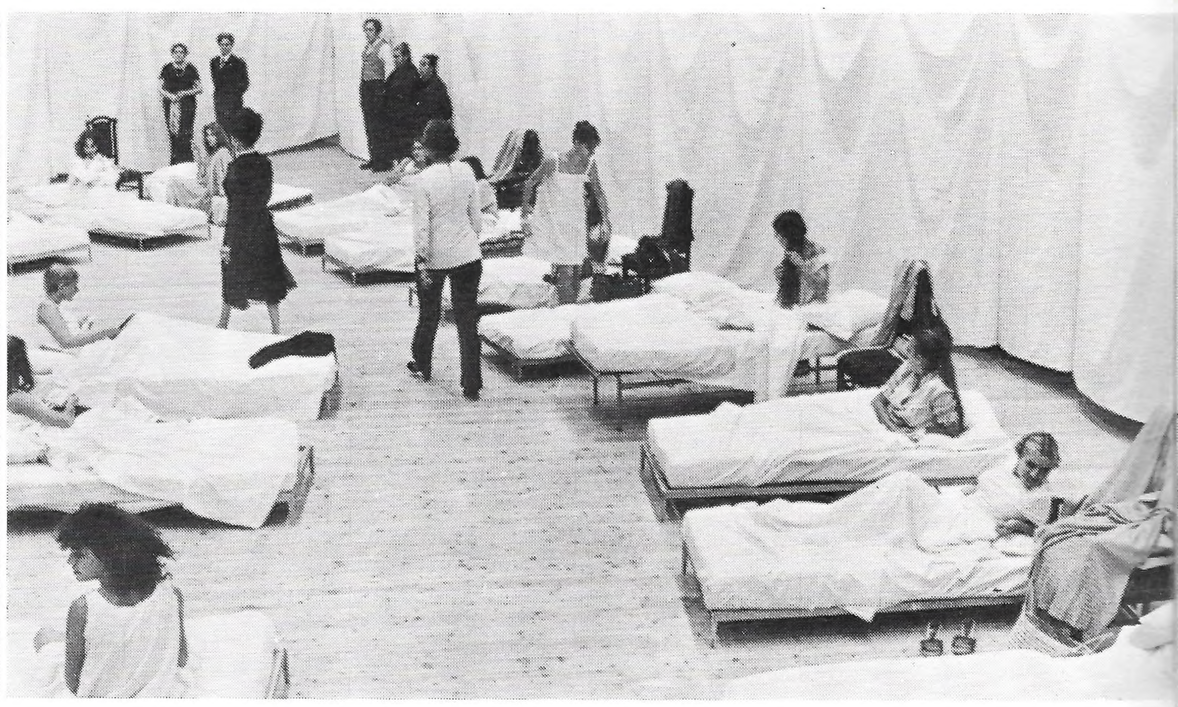
*

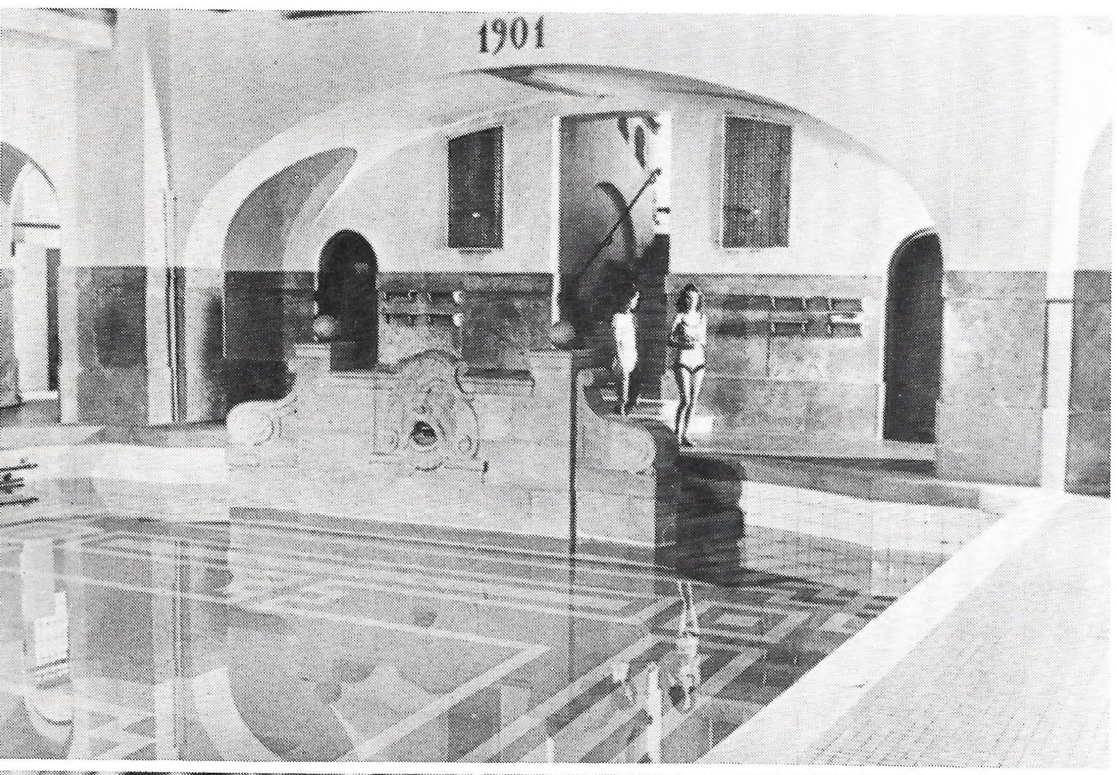
The next day, Susie visits the ballet academy, finally completing her enrollment procedures. She encounters a variety of people one after another. They include Madame Blank, the vice-president who presides over the academy in place of the female director, who is traveling abroad; the strict head teacher, Miss Tanner; Daniel, a blind pianist led by a guide dog; Pablo, the Romanian servant; and Albert, Madame's nine-year-old nephew. Why does everything exude a strange aura? Fatigue from the long journey and anxiety about the academy leave Susie completely unwell, and she collapses to the floor in the middle of the rigorous lesson that begins immediately. She eventually becomes friends with Sarah, an American student who comes to visit her, and learns the intricacies of the unfamiliar academy in detail. That night, a strange incident occurs: countless white insects fall from the dormitory ceiling and burrow into the hair of the beautiful students. The academy is thrown into a state of panic. It was soon discovered that the white bugs were parasitic on Spanish ham and sausages stored in the attic. For the time being, all the students moved to beds in the large ballet practice hall. But...

Midnight... Unable to sleep in bed, Susie and Sarah are terrified by the sound of eerie groans coming from behind the large partition curtain. They also hear the sound of strange footsteps walking away somewhere near the source of the groans. Sarah tells Susie that the groans might be coming from the chairman, who is currently traveling overseas, but when she asks Ms. Tanner about it the next morning, she receives a cold, angry denial.

*

The next day, Madame Blank's nephew, young Albert, was suddenly bitten by Daniel's guide dog, which was tied up in the entrance hall. Miss Tanner became extremely angry at the pianist and abruptly fired him. Daniel, who was blind, left the scene in a rage. These eerie and





inexplicable events had left Susie and Sarah extremely nervous, and every night the sound of Miss Tanner's footsteps aroused feelings of fear and curiosity. Why on earth did the teachers' footsteps echo throughout the school at midnight, only to disappear as if sucked into a certain spot? Sarah crept out into the hallway, following the sound of footsteps in the darkness, as if drawn into a trap of unfathomable terror. Meanwhile, that night, while wandering the streets, Daniel was suddenly bitten by his own guide dog and died a gruesome death. What could have caused this dog's sudden ferocity? Something in the depths of the incomprehensible darkness has its eyes wide open.

The next night, Sarah comes to Susie's bedroom and tells her that Pat, the first to die under mysterious circumstances, told her a strange story just before the incident and left her a mysterious note with incomprehensible numbers written on it. Perhaps Pat was also trying to find out something, which led to his horrific death... Since enrolling at the school, Susie has been plagued by strange dizziness, perhaps due to the medicine Madame Blanc gave her. Having no choice but to return to her room, Sarah hears an unexpected noise, trembling and fleeing into the hallway. Feeling pursued and cornered, with nowhere to run, Sarah runs to the attic and falls from a high window into the tool room, where she is entangled in countless wires and unable to move. Sarah, like a beautiful butterfly caught in a spider's web, is stabbed three or four times with a knife in her abdomen... Finally, her throat is slit, and she dies a horrible death, covered in fresh blood.

*

The next morning, Susie is suspicious when Sarah is nowhere to be found. Ms. Tanner tells her that Sarah packed her bags and left the school the night before. There's no way Sarah would leave without a reason. Susie finds this odd and visits Frank, a psychoanalyst who is a friend of Sarah's. When she tells him all about the strange incidents that have occurred one after another at the academy, Frank points out the connection between the incidents and the history of the academy. What secret is buried in this ballet academy, which was built in 1895?

And that night, Susie, who had willingly put herself in immeasurable danger, saw something that chilled her heart!

"House of Horrors" type films and Suspiria

Movie critic **Juaburo Futaba**

1

The themes and settings of horror movies vary widely, but the overwhelming majority are set in a single house. I call this the "House of Horrors" type. "Suspiria" is also in this genre.

Although they are all called "House of Horrors," the content varies widely. They all share the same setting of a house where strange horrors occur, but the source of the horror varies widely. The most popular type has always been ghosts. In an era when the term "occult" was not yet widely used, houses infested by ghosts were called, in an old-fashioned way, haunted houses.

Generally speaking, Japanese ghosts do not have legs, but ghosts from other countries do. The fact that they have legs makes them seem closer to living humans, and makes it possible to have romantic ghosts like those in “The Ghost Goes West” (1936), lovable comedy ghosts like "Ghosts are Cowards" (1944) and fun, sexy ghosts like "The Cheerful Ghost" (1945), but what they all have in common is that they appear in human form.

However, ghosts that appear in human form like this have become outdated today. I think the last great work was "Rotation" (1961). In their place have been increasingly evil spirits and vengeful spirits that are either invisible or visible but have no clear substance. In "The Cursed House" (1944), the air suddenly turns cold in a house, the scent of lavender wafts through the air, and a white, fuzzy thing appears on the stairs. This work can be said to be a pioneer in this genre.

I believe that what you cannot see is the scariest thing. If you can see it, there is room to think of countermeasures, but if you cannot see it, there is no way to deal with it. In old-style horror movies, the head of an old mansion is often possessed by the evil spirit of his ancestors and commits cruel and inhumane acts. In "Curse" (1963) directed by Robert Wise, the evil spirit takes control of the mansion, causing great torment to those who come to investigate, and even holding a woman captive so that she cannot leave. Meanwhile, various strange phenomena occur, including terrifying noises. In "Hell House" (1973), a scientist enters the mansion with a medium and installs a special machine to absorb the evil spirit's energy, but the evil spirit fights back ferociously, injuring the women who are with him and causing a chandelier to fall, killing the scientist.

These are human evil spirits and vengeful spirits, but in the recently released film "House" (1976), an entire house is personified, with an old woman who shuts herself away in her room acting as its representative. A middle-aged man and woman who claim to be her son and daughter entertain the people who rent the house, and the house rejuvenates with each life it takes from a human. Withering plants bloom, and roof shingles slide off like a snake shedding and are replaced with new ones; the idea is unique and interesting even within the "House of Horrors" genre.

2

The most popular genre of horror films in recent years has been the demon genre, a symbol of the occult. Demons have been around for ages, appearing in films like "Faust," but the huge success of "Rosemary's Baby" (1968) sparked a boom in stories about modern demons and their worshippers, with "The Exorcist" (1973) marking the boom. The subject matter of this genre is varied, ranging from the fox-possessed style of "The Exorcist," in which an innocent young girl is suddenly possessed by a demon, to the moving-style of "The Devil's Waltz" (1971), in which a group of demons worship the devil and, through rituals, harness his powers to possess others. There are also the apocalyptic-style of "The Omen" (1976), in which the devil's offspring eliminates troublesome humans one by one and is adopted by the president.

While these works aren't set in a single location, many stories feature demons with bases. Count Dracula's castle is a classic example. Modern stories use a variety of locations, including a ghost town church in "The Devil's Rain" (1975), and the more recent "The Sentinel" (1976), in which ghosts of demons gather under the guise of residents to target a woman who moves into an apartment building. However, "Suspiria" is a bit different: the ballet school itself is the demons' headquarters, and they sacrifice the students who enroll and stay there as boarders.

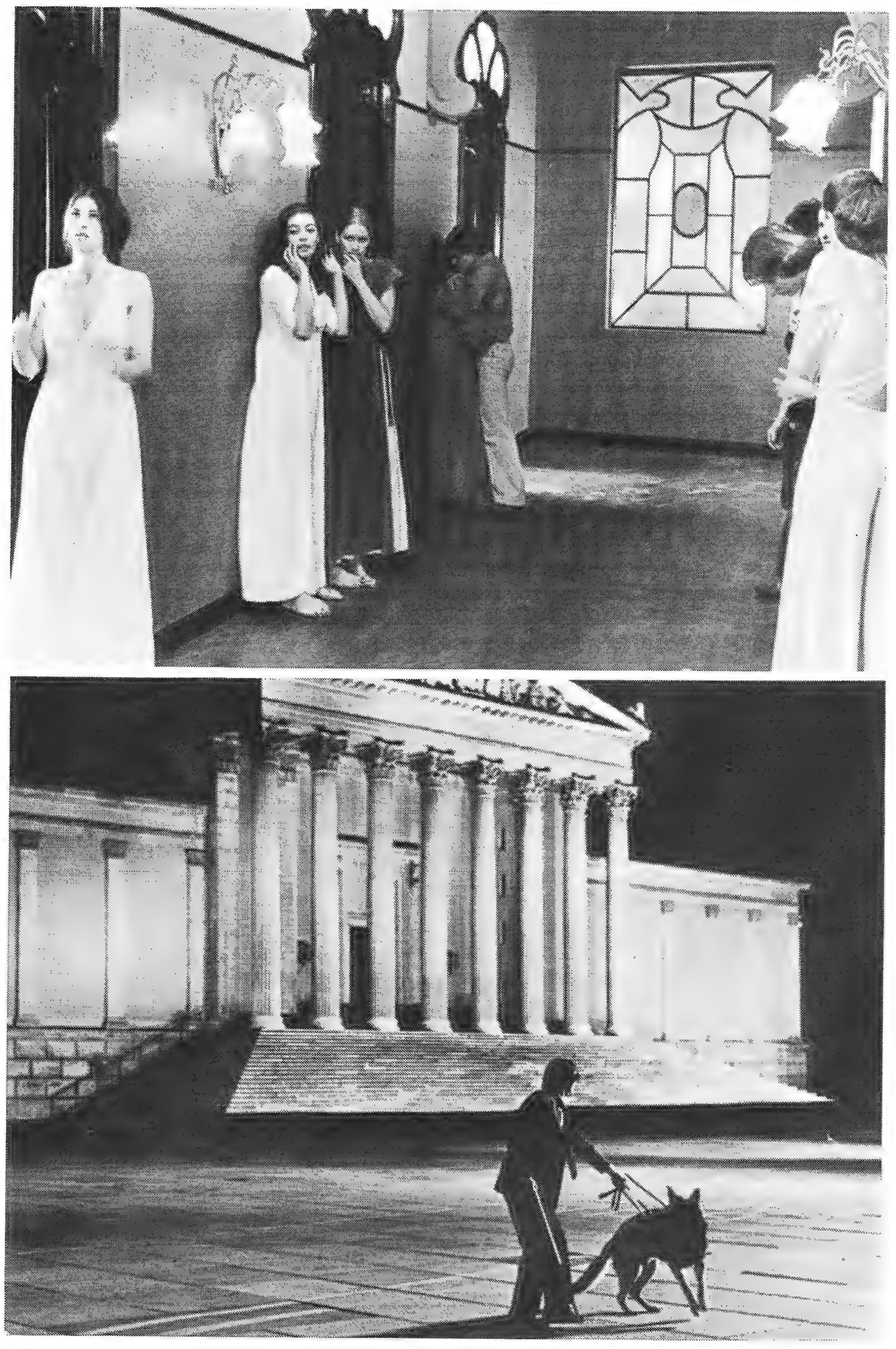
The film's main attraction is the brutal depiction of a student who discovers the secret and runs away from school, only to be brutally murdered. However, it also features two key features of horror filmmaking: sound effects and color effects. The prologue, in which Jessica Harper's character, Susie, finally hails a taxi at the airport and arrives at school, features a torrential rainstorm, enhanced by a circumsound system to incredible effect. The film then continues with intense sound effects and Goblin's music,

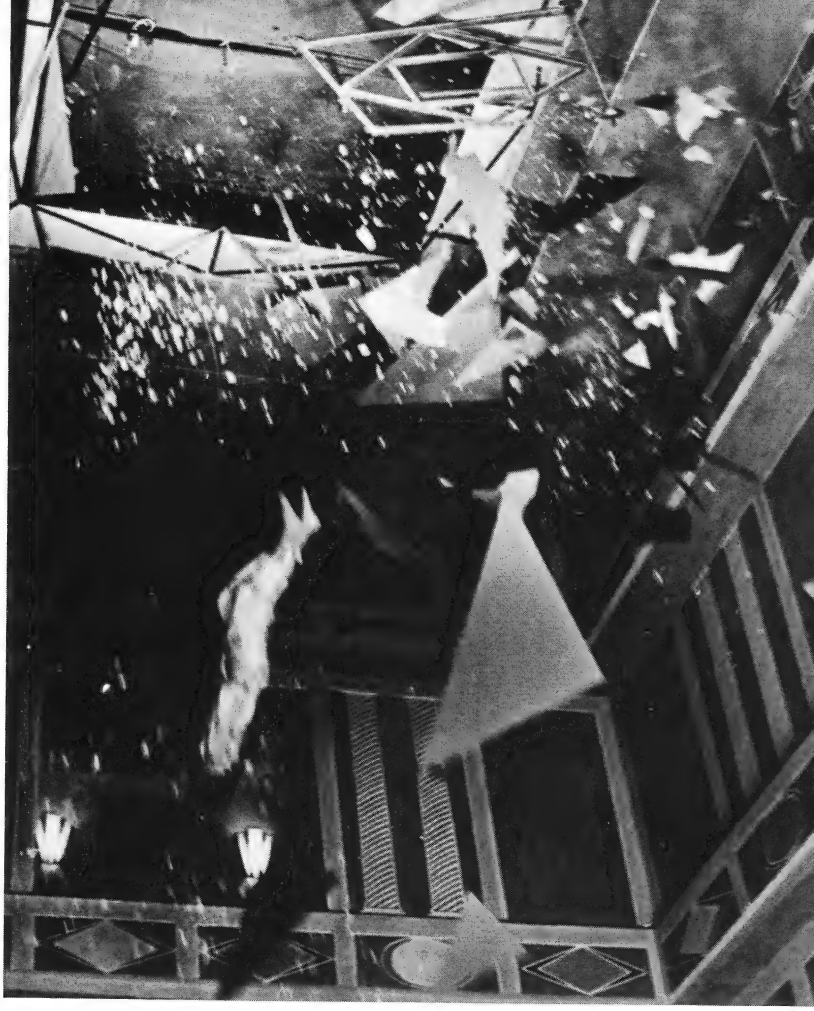
overwhelming the audience throughout. In that respect, this film is a prime example of a film that makes extreme use of surround sound. The horror and terror are created by sound.

The color effects on screen are also striking. Surrealistic, rather than psychedelic, color designs beyond reality are used in scenes set inside the ballet school, creating an occult atmosphere. These color effects are sure to unsettle many viewers.

The scenes unfold with the greatest use of sound and color effects. Longtime film fans will likely be surprised by the appearances of Joan Bennett and Alida Bari as the vice principal and ballet teacher, but the fact that these two are actually servants of the devil who holds the position of principal, and whose lifelong ambition is to rise in the demon world, is part of the story's intriguing plot. The fact that the principal, a demon, is invisible under normal circumstances also suggests an attempt to add a novelty.

Speaking of novelties, the way Susie is treated is slightly different from the standard. In the "House of Horrors" format, a young woman and young man are introduced as a couple, and the man rescues her when she gets into trouble at the mansion in question. In this film, the psychoanalyst played by Udo Kier is the equivalent, though he isn't her lover. However, he doesn't play a major role at crucial moments. Susie makes her own decisions and takes action, investigating the inside of the ballet school and locating the demons' secret chapel. She is discovered and finds herself in trouble, but she surprisingly keeps her cool and stabs the director, who reveals her true form. It's a very reliable performance, as she single-handedly defeats the demons. Incidentally, I will never forget Jessica Harper's lyrical and captivating performance as an aspiring singer in the rock musical "Phantom of the Paradise" (1975).





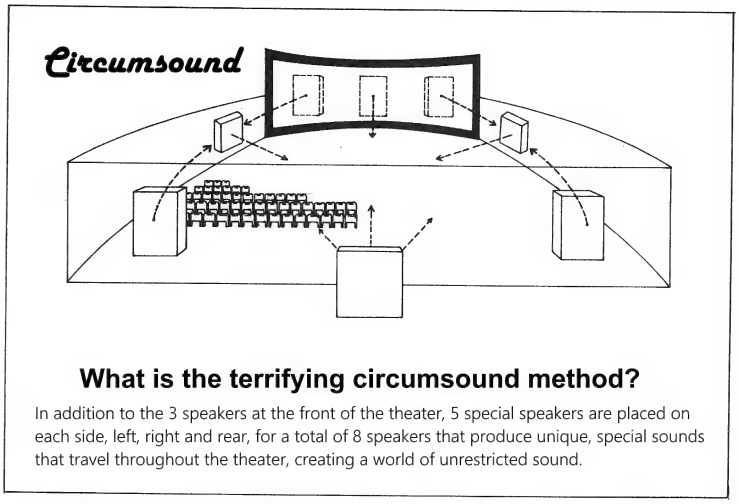
●Shooting topics

■"Suspiria," which has attracted attention from all over the world, first opened in Italy on February 25th. It was a huge hit in Rome and Milan from day one, and according to Variety, it set an astonishing record of grossing $670,000 in the 10 days since its release in 16 major Italian cities. This beat out the previously released "The Cassandra Crossing" and rivaled the blockbuster of the century, "King Kong," and the screams of terrified young women filled the packed theater every day. At Rome's main theater, the Metropolitan, 85 of the 1,200 seats became unusable within a week of the release, and many people fainted from the sheer terror.

■The 1977 film "Suspiria," an unprecedented shocker, had a production budget of over 2 billion lire (approximately 1.3 billion yen), the highest in the history of Italian cinema. The ballet school, which plays a key role in the drama, was filmed on an unprecedentedly large open set in Rome, and extensive filming was carried out in Munich, West Germany, and Zurich, Switzerland, with director Argento's determined production taking more than two years.

■The terrifying 3D soundtrack "Circumsound" not only has astonishing sound effects, but also, in combination with Goblin, the number one Italian music band, it has been elevated to a stunning film score, creating a completely new sound that is now captivating young people all over Europe. In Rome, the film achieved record sales, selling out a year's worth of stock in just one week after its release.

■"Suspiria," which struck fear into the hearts of young people in Europe, was produced by an energetic production team with an average age of 28, consisting of up-and-coming young talent in the Italian film industry, including director Argento, who was only 34 years old, cinematographer Luciano Topoli, and music director Goblin. Even today's young people, who are usually unfazed by things, are shocked by the meticulous visuals, music, and color effects that they created.



What is the terrifying circumsound method?

In addition to the 3 speakers at the front of the theater, 5 special speakers are placed on each side, left, right and rear, for a total of 8 speakers that produce unique, special sounds that travel throughout the theater, creating a world of unrestricted sound.

ジェシカ・
ハーパー

JESSICA HARPER

This is her first appearance in an Italian film, and she is a lucky rising star who was chosen from 500 candidates at a Hollywood audition. The director wanted an actress who could also do ballet, and she was perfectly suited to the heroine role. Although she has appeared in several films, including "Phantom of the Paradise," she has mainly worked on the Broadway stage, and her most famous role was as Sheila in "Hair." She is 170 cm tall, weighs 50 kg, and has brown eyes and hair.

ジョーン・
ベネット

JOAN BENNETT

Older fans will be deeply impressed by her performance as the vice principal. Born in New Jersey in 1910 to the famous stage actor Richard Bennett, she enjoyed a privileged childhood and married the wealthy John Fox at the age of 16. After divorcing him in 1928, she finally achieved her dream of entering Hollywood. Although she later married twice, she remained a constant presence on the big screen and in the media until the 1950s. Her major works include "Little Women" (1933), "The Woman in the Window" (1944), and "Father of the Bride" (1950).

アリダ・
バリ

ALIDA VALLI

She recently attracted attention for her terrifying performance as a strict ballet teacher in "The Cassandra Crossing." Born in Trieste in 1921, she is a beautiful woman of mixed descent, with an Austrian father and an Italian mother. At the age of 15, she enrolled at the Experimental Film Center and began her career as an actress. She made her film debut in 1936, but moved to the United States in 1947, where she rose to stardom in the classic "The Third Man." She then expanded into French films, becoming an internationally acclaimed Italian actress.

Director• Screenplay

ダリオ・
アルジェント

DARIO ARGENTO

While he is still relatively unknown in Japan, in Italy he is a genius known for his thriller films, rivaling those of Hitchcock. Born in Rome, he turns 34 this year. He made a name for himself as a classical scholar and began his career in film after writing film reviews for a newspaper. He initially wrote scripts with director Bertolucci, but as he screened new and old films and engaged in film research, he became interested in thrillers. His films explore the various anxieties scattered throughout everyday life, which may explain why his work is so popular with young people. The film's executive producer was Salvatore Argento, Argento's father and leader of the Italian Film Promotion Association. His major works include "Four Flies."

Music

ゴブリン

GOBLIN

The four most popular rock artists in Italy today

●Claudio Simonetti
Organ/Violin/Celesta/Electric Piano/Moog

●Massimo Morante
Electric guitar/Acoustic guitar/Vocals

●Fabio Pignatelli
Bass/Acoustic guitar/Vocals

●Agostino Marangolo
Drums/Percussion/Vocals

*All compositions are composed by the four members

Produced by	CLAUDIO ARGENTO	製　作	クラウディオ・アルジェント
Directed & Screenplay by	DARIO ARGENTO	監督・脚本	ダリオ・アルジェント
Director of Photography	LUCIANO TOVOLI	撮　影	ルチアーノ・トボリ
Music by	GOBLIN	音　楽	ゴブリン

主題曲〈サントラ盤〉東芝ＥＭＩレコード

▶CAST◀

▶キャスト◀

SUZY	JESSICA HARPER	スージー	ジェシカ・ハーパー
SARA	STEFANIA CASINI	サ　ラ	ステファニア・カッシーニ
MISS TANNER	ALIDA VALLI	タナー女史	アリダ・バリ
MADAME BLANK	JOAN BENNETT	ブランク夫人	ジョーン・ベネット
PSYCHOGICAL ANALYST	UDO KIER	精神分析学者	ウド・キール
MIGUEL	MIGUEL BOSE	ミゲール	ミゲール・ボゼ
DANIEL	FLAVIO BUCCI	ダニエル	フラビオ・ブッチ

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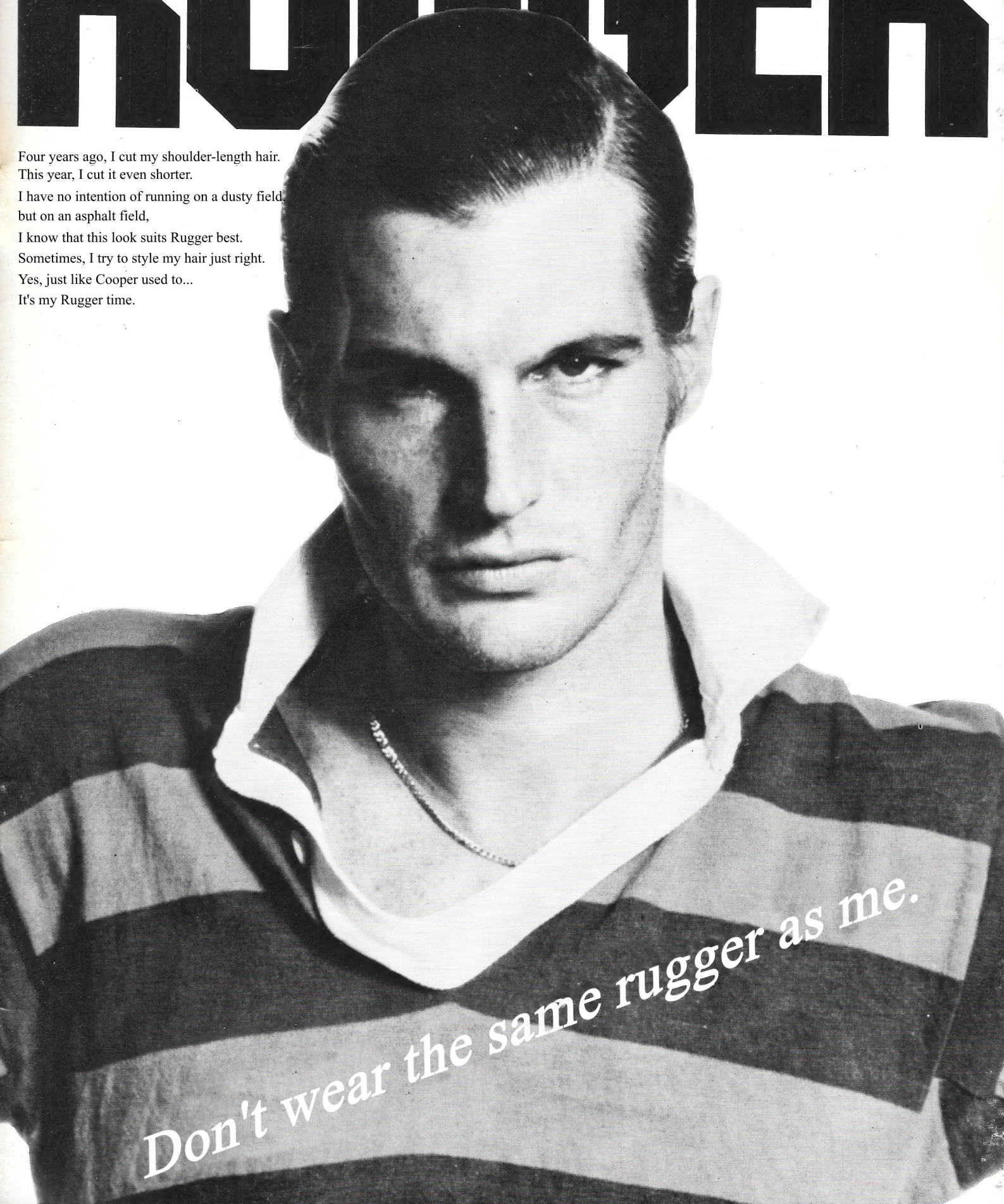
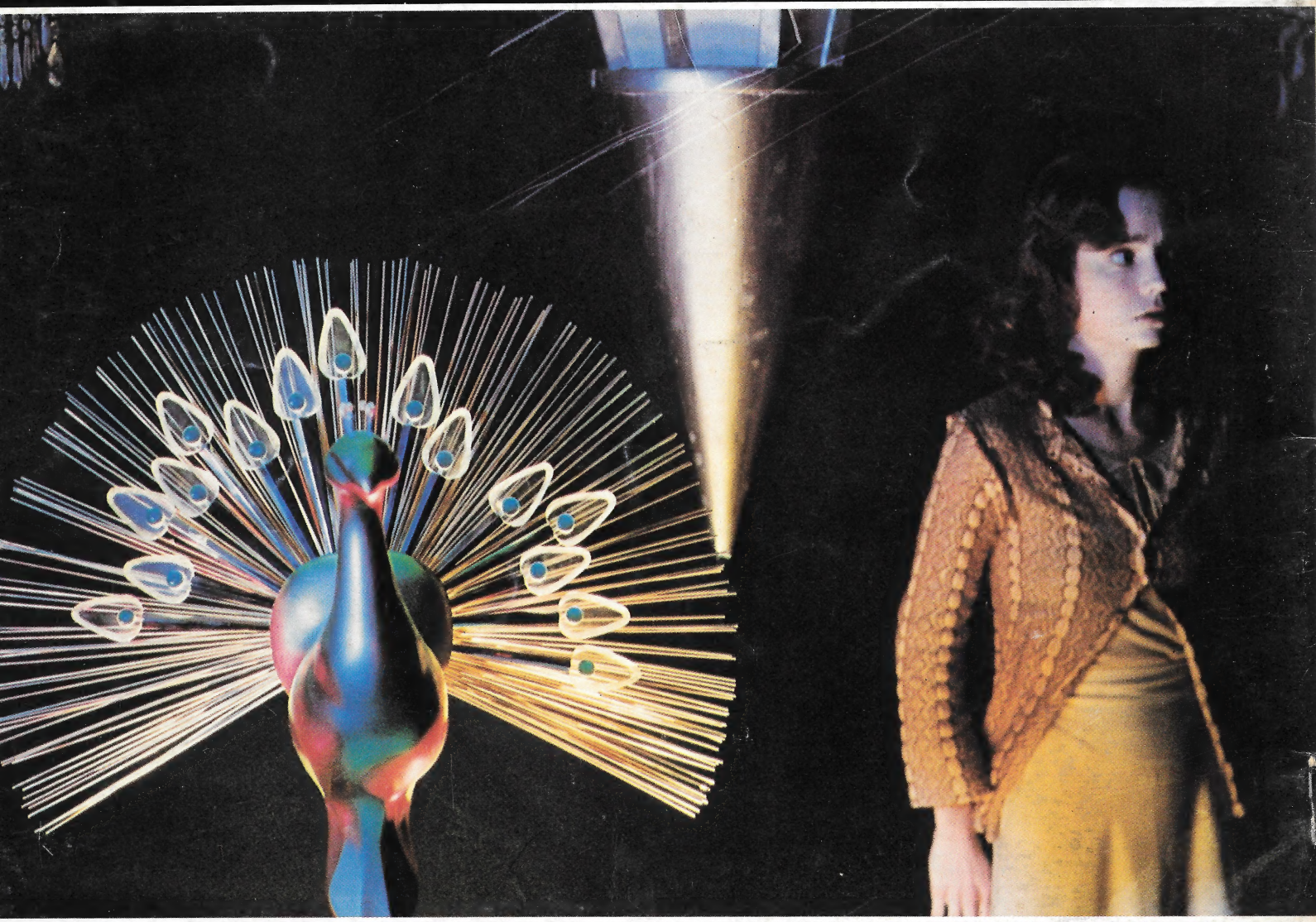
Not to join a team, even if wearing a Rugger. **SCENE**

RUGGER

Four years ago, I cut my shoulder-length hair.
This year, I cut it even shorter.
I have no intention of running on a dusty field,
but on an asphalt field,
I know that this look suits Rugger best.
Sometimes, I try to style my hair just right.
Yes, just like Cooper used to...
It's my Rugger time.





Suspiria

東宝

TOWA